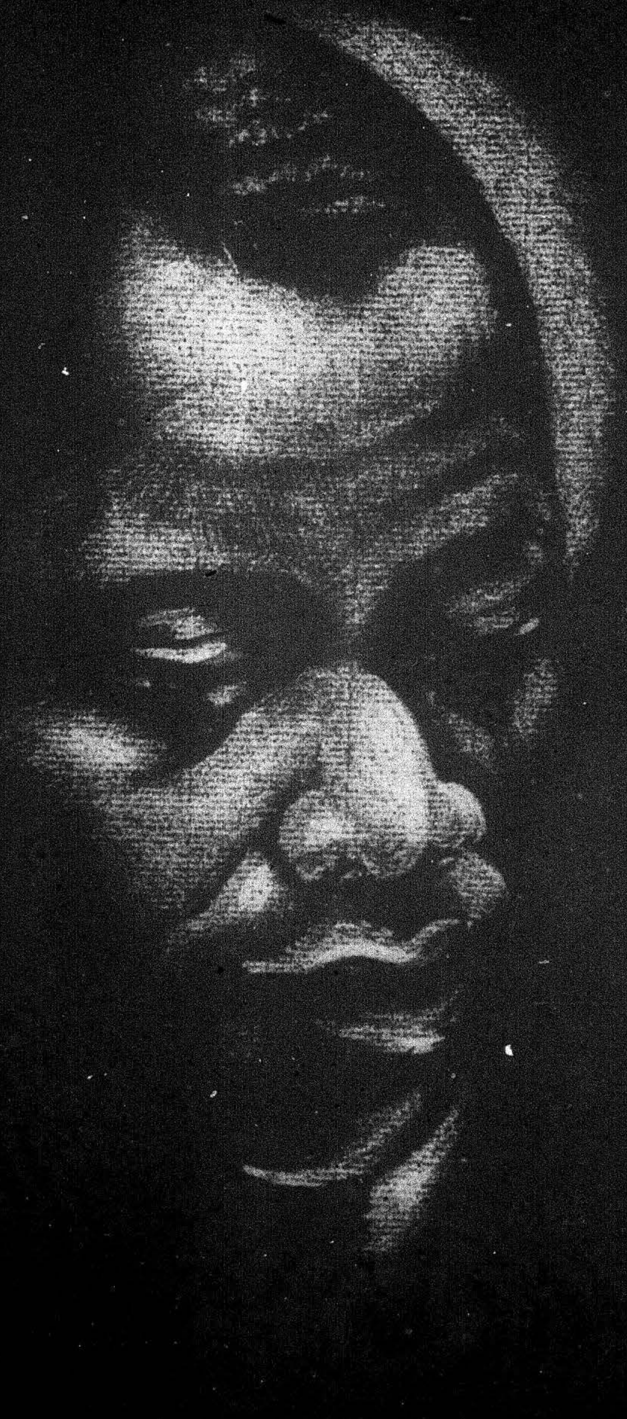
JAZZ INFORMATION



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JAZZ INFORMATION

VOLUME TWO, NUMBER ELEVEN
DECEMBER 20, 1940

What's New in Jazz . . .

THREE NEW SOLO-ART RECORDS WERE RELEASED LAST WEEK, the first to appear on Dan Qualey's private piano-solo label since last Spring. The new releases are Pine Top's Boogie Woogie and I Don't Know, by Cripple Clarence Lofton, and Shuffle Boogie and Pete's Blues Number 2, by Pete Johnson. The third record recouples two sides which were issued among the first Solo Arts and later cut out. These are Meade "Lux" Lewis' Messin' Around and Albert Ammons' St. Louis Blues.

SUNDAY AFTERNOON JAM SESSIONS BEGIN IN NEW YORK again on December 29th when Ralph Berton, WNYC'S Metropolitan Reviewer, conducts the first of a series of jazz matinees at the Village Vanguard. Promised for this Sunday are Coleman Hawkins, J. C. Higginbotham, Teddy Bunn, Harold West, Marty Marsala, Art Hodes, Rod Cless, Max Kaminsky, Pee Wee Russell, Sam Price, Pete Johnson and others. Berton will be M. C. and "jazz-interpolator". Future programs are to be dedicated to famous jazzmen like Louis Armstrong, Sidney Bechet, and Jelly Roll Morton.

LESTER YOUNG LEFT COUNT BASIE after sticking with him through the four-year climb to success. The tenor saxist, possibly Basie's most popular soloist, was fired for insubordination, it is reported, when he failed to show up at a recording date on Friday the 13th. Kermit Scott will take Young's chair for two weeks, until Don Bias can join the band as permanent replacement. Young's future plans are in doubt, though rumors spread that he would join Benny Goodman's mixed outfit or form a new band in collaboration with Billie Holiday.

JACK TEAGARDEN'S BIG EIGHT RECORDED four twelve-inch sides for the H. R. S. Original label last week. The band included Rex Stewart, trumpet; Teagarden, trombone; Barney Bigard, clarinet; Ben Webster, tenor; Billy Kyle, piano; Brick Fleagle, guitar; Billy Taylor, bass; and Dave Tough, drums. They waxed St. James Infirmary, Shine, The World Is Waiting For The Sunrise, and Big Eight Blues. Teagarden sang a vocal chorus on the first title.

On the cover: LOUIS ARMSTRONG, a drawing by CHARLES DELAUNAY. Reproduced by permission from Hot Iconography, a collection of drawings published in 1939 by Hot Jazz, Paris, France.

DECCA INTRODUCED A SEPIA SERIES of ten-inch records, priced at 35 cents, by colored artists who previously recorded for the race or popular lists. A first release of ten records includes titles by Louis Jordan, Art Tatum, Clarence Profit, Maurice Rocco, Sam Price, Skeets Tolbert, Buddy Johnson, the Three Peppers and Bob Pope. Most interesting records on the list are Begin The Beguine and Rosetta, piano solos by Art Tatum, Times Square Blues and Hot And Bothered by the Clarence Profit Trio, and Oh Red and How 'Bout That Mess, by Sam Price's Texas Blusicians.

ROY ELDRIDGE OPENED AT THE CAPITOL LOUNGE, CHICAGO, on December 1 with a local quintette. His strong rhythm includes Johnny Simmons, recently with Lettman at Joe's DeLuxe, and Kansas Fields, formerly Walter Fuller's drummer ay the New Grand Terrace. The latter boys, bass and drums respectively, had been regular members of Lim's Sunday afternoon shows. Piano and tenor sax complete Roy's group.

AN ALBUM BY BUD FREEMAN'S CHICAGOANS was released last week by Columbia. Featuring Max Kaminsky, Jack Teagarden, Pee Wee Russell, Bud Freeman, Dave Bowman, Eddie Condon, Mort Stuhlmaker and Dave Tough, the records include the following titles: That Da Da Strain, Muskrat Ramble, After Awhile, Prince Of Wails, At The Jazz Band Ball, 47th And State, Jack Hits The Road, Shim-Me-Sha-Wabble.

JELLY ROLL MORTON CAME BACK IN THE NEWS as he formed a new music publishing firm in Hollywood with fellow old-timer Benjamin Spikes. The Morton-Spike catalog will be assigned to Broadcast Music, Inc., though Morton is a member of ASCAP.

BENNY GOODMAN APPEARED WITH THE PHILHARMONIC as clarinet soloist on December 12. Goodman was heard with the symphony in the Mozart Concerto in A Major for clarinet and orchestra, and in the Rhapsody for orchestra and clarinet in B Flat Major by Debussy. Both selections are tp be recorded for Columbia by Goodman and the Philharmonic.

WESTCHESTER'S SUNDAY JAM SESSIONS CONTINUE at the Green Haven Inn, on the Boston Post Road at Mamaroneck. On the 22nd Bobby Hackett, Pee Wee Russell, Nick Caiazza, Joe Sullivan, Artie Shapiro and Fred Moynahan appeared at the tenth session in the series.

FLETCHER HENDERSON WILL LEAD HIS OWN BAND AGAIN, it was rumored last week. Henderson, a famous leader for fifteen years before he became staff arranger for Benny Goodman, may assemble an outfit and go out on his own once more, this time with Goodman's backing. Reports had the band moving into a New York ballroom early in January.

ROLLO LAYLAN LEFT ART HODES' BAND, playing at Childs' Rainbow Room in New York, to join Emery Deutsch for the season in Florida. Replacing him is old-time Dixieland drummer Joe Grauso, who formerly worked with Frank Signorelli. Trumpeter Duke Duval also joined the band again as temporary replacement for Tommy Gonsoulin.

JAZZ INFORMATION is published every second Friday by Jazz Information, Box 6, Station H, New York, N. Y. Telephone, Academy 2-1953. Single copies 15 cents. By subscription: $3.00 a year, $1.50 six months, $1.00 four months.

Eugene Williams, Editor. Ralph J. Gleason, Jean M. Reyburn, Associate Editors. Edward Rice, Jr., Art Editor. New York Staff: Herman Rosenberg, Donald Wolf. Chicago Staff: John Steiner, Wesley M. Neff. Boston Staff: Charles Miller.

CHARLES DELAUNAY IS BACK IN PARIS, he reported in a letter to New York friends, and by now is probably working for music publisher Francis Day. *Swing* records are selling like hot cakes in Paris, he writes, and the French Hot Club Quintette, much admired by the army of occupation, is drawing record crowds. Delaunay did not say whether Django Reinhardt, gypsy guitarist recently reported missing, is playing with the Quintette.

NEW YORK

GREENWICH VILLAGE: Red Allen's band continues at Cafe Society with Art Tatum, Meade "Lux" Lewis, Ida Cox, and Joshua White's singers. Zutty Singleton continues at the Village Vanguard, Bobby Hackett at Nick's Lennie Ware at George's.

MIDTOWN: Kelly's Stable now features the Clarence Profit Trio as well as Coleman Hawkins' band and Billie Holiday. Teddy Wilson, Albert Ammons, Pete Johnson, Hazel Scott and Eddie South remain in the uptown Cafe Society. Joe Sullivan is at the Famous Door with Ernie Powell, tenor, in place of trombonist Claude Jones.

UPTOWN: Art Hodes' Columbia Quintet, with George Brunies and Rod Cless, is at Childs' Rainbow Room, Broadway and 103rd St. Lucky Millinder played the 125th St. Apollo Theatre forthe week of December 20, followed on the 27th by Ella Fitzgerald.

CHICAGO

Several deep brunette females are now fingering the boxes and mouthing the mikes in the downtown area: Hattie Saunders at the Coach on upper Rush, Lil Armstrong still at Tin Pan Alley, Gladys Palmer at Elmer's.

A rapidly changing stage lent zip tp a swell jam session at Bacon's Casino last Sunday afternoon; proceeds to the colored local's relief fund. Among those present were Lonnie Johnson's group, Baby Dodds, Jimmie Noone, Waller's band, Bob Zurke, Darnell Howard, Eldridge's quintette, and several local gigging bands. All played their hearts out.

Sad notes: La Rue's and the It Club are doing without this season. Glad notes: several new spots are opening with small jazz combos along lower State, West Madison, North Clark, and North Avenue. Waller and Zurke continue at the Panther Room, Ray Noble at the Palmer House, Raymond Scott held-over at the Blackhawk.

Bassman Bill Moore, with George Barnes' quartet, reports that Jim Lannigan - erstwhile anchor man of several of the early, intensely rhythmic Chicago jam groups, but now topflight in the longhair division - has become the dean of the plucked bass teachers by virtue of his understanding of jazz problems.

J. S.

*** HOT JAZZ MATINEES ***

RALPH BERTON

WNYC'S "Metropolitan Reviewer"

ANNOUNCES

the first of a series

of

WEEKLY JAM SESSIONS

opening on December 29th

with

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ART HODES
LESTER YOUNG
J. C. HIGGINBOTHAM
TEDDY BUNN
MARTY MARSALA
MAX KAMINSKY
HAROLD WEST
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New Orleans Clarinets: 8

BIG EYE LOUIS

by Orin Blackstone

The story of Big Eye Louis goes back about as far as you can safely go with jazz. Except for a brief period its setting is entirely downtown New Orleans and the names are nearly all French, like Baquet, Bechet, Noone, and Louis Nelson Delile, which is the full name of Big Eye Louis.

Forty-three years a musician, Big Eye would be near the top of any chronological list of New Orleans clarinetists. And while he has lived and worked in such a limited sphere, he has made his influence felt through many pupils whose names are now more widely known than his own. The beginning of the story, however, is more pleasant than the ending.

Today Big Eye has a room overlooking the dance floor of the Artesan Hall down on Derbigny Street, the kind of hall, that is so closely linked with jazz downtown. The dance floor is not much used now, nor does Big Eye play nearly as much as he did, although music has been his life.

The Artesan Hall (pronounced Artesian by the members of the operating society) is only a couple of blocks from the house where Louis Nelson Delile was born on January 28, 1885. His father was an accordion player and introduced him to music at an early age. He became an accordionist himself and was leading a five-piece band at the age of thirteen.

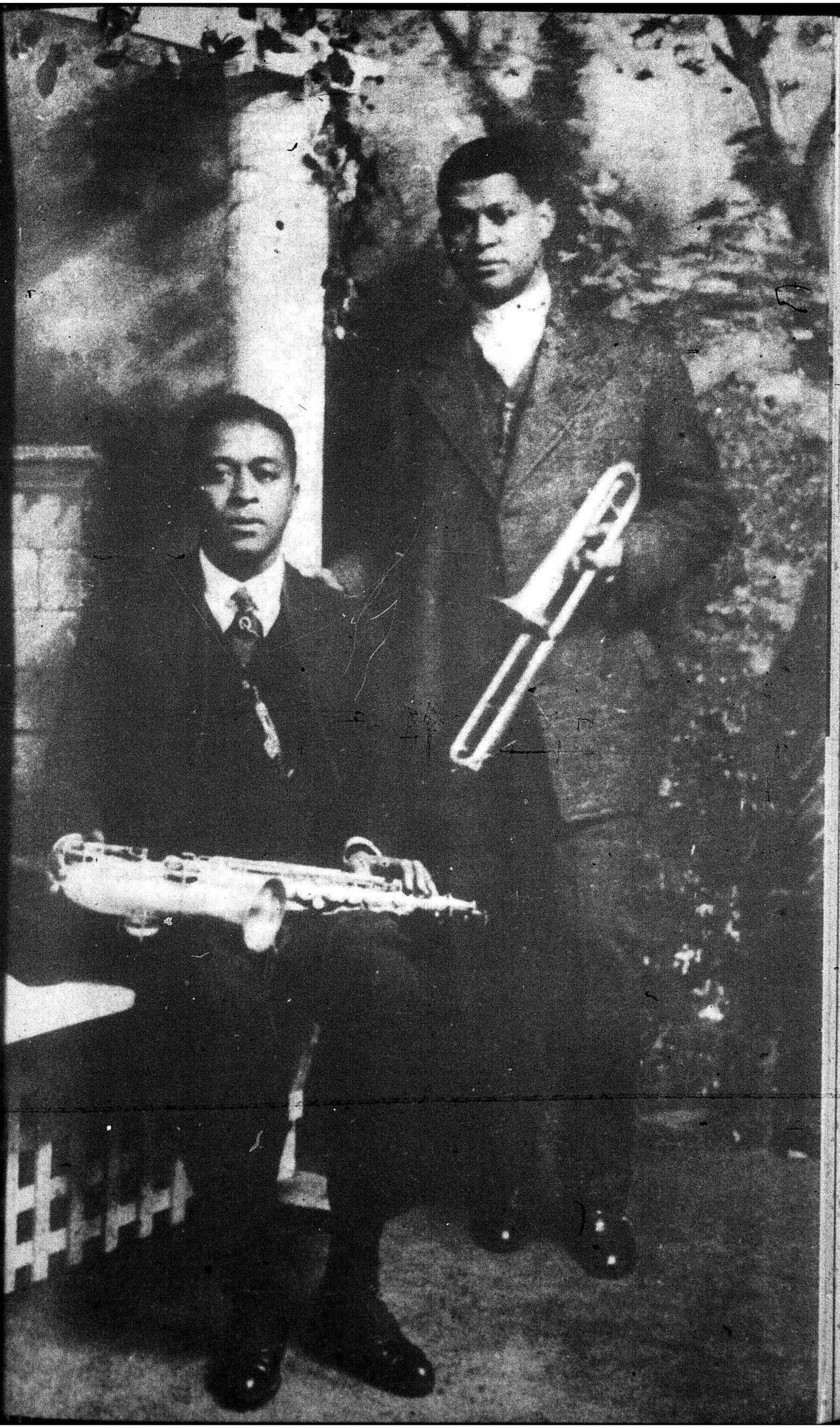
The group did its first professional work playing for tea parties, the Gay Nineties' equivalent of the latter day fish fries. Big Eye soon was doing so well that he quit school. He never had any doubts that music was to be his life work, but he was not quite satisfied. In the days when every orchestra required a violinist he vaguely felt that the violin might be his best bet. He studied six or eight months under Willie Nixon, one of the better teachers of that day, but went back to the ten-key accordion. Then he tried alternately for several years the guitar and the bass violin before he found what he had been looking for, suddenly and by a peculiar circumstance.

In the band in which he was playing in 1906 was a clarinetist, whose name was Lorenzo Tio. Because Tio lived in Bay St. Louis, Miss., and was not always available when the band had work to do, Big Eye persuaded him to take a room at his house on Laharpe Street. Big Eye was at the point of giving up his guitar for a trombone and had saved fifteen or twenty dollars for the purpose when Tio came to live with him. On their way to get Big Eye a trombone one day, the pair stopped in front of a pawn shop. In the window was a handsome C clarinet marked at seven dollars and a happy thought occurred to Tio.

He urged Big Eye to settle for the clarinet, pocket the saving, and take free lessons from him, his room-mate. Big Eye soon saw the logic in his argument, although he had had his heart set on a trombone. They bought the clarinet, picked up a music book and went back home. In half an hour they were playing duets, and from that moment, Big Eye knew he was a clarinet player.

TWO OF THE CREOLE BANDSMEN, 1916.

Big Eye Louis (with a saxophone he didn't play) and Freddie Keppard, who probably didn't play the slide cornet either.



But Lorenzo Tio was a bricklayer as well as a musician. Soon afterward he went to Jackson, Miss., on a construction job that promised more money in a day than he could earn in a week as a clarinetist. Fortunately he left his brother Louis Tio behind to finish the job of teaching Big Eye and in six weeks, in his own words, Big Eye was playing "plenty clarinet".

At twenty-two he joined the famous Imperial Band, of which the early members were Buddy Johnson, Manuel Perez, Jimmy Palao, and himself. The following year the line-up was: Palao, violin and leader; George Fields, trombone; Mack Murray, drums; Rene Baptiste, guitar; Perez, cornet; James Brown, bass; and Louis Nelson, clarinet. Known since childhood among his friends as Big Eye for obvious reasons, his middle name had by this time become his last. Delile (pronounced something like "de leer") was too much of a mouthful for strangers.

This was the day of ragtime, when excursions, parades and various fraternal functions offered the best jobs. And in these formative days of Big Eye's career, the clarinet had a big job to do on the "stiff" rags and on the popular numbers like Plantation Pastime, High Society, and Clarinet Marmalade. The musicians who drew the better assignments had to play a lot of quadrilles, and the clarinetist had to be loud and sure of his technical ability. As opposed to Buddy Bolden's "dirty" music, Big Eye's crowd had to produce something that would be acceptable in comparatively refined surroundings.

Nevertheless, they were jazz players. Everybody who had any claim to standing as a New Orleans musician then was an improviser. But a great deal of attention was paid to tone and also the ability to execute difficult passages. Big Eye came to be known for his pure tone, not only because it met the tests of the more conservative audiences but because it was full and round and cut through the brasses. To its essential warmth Big Eye added considerable imagination in phrasing.

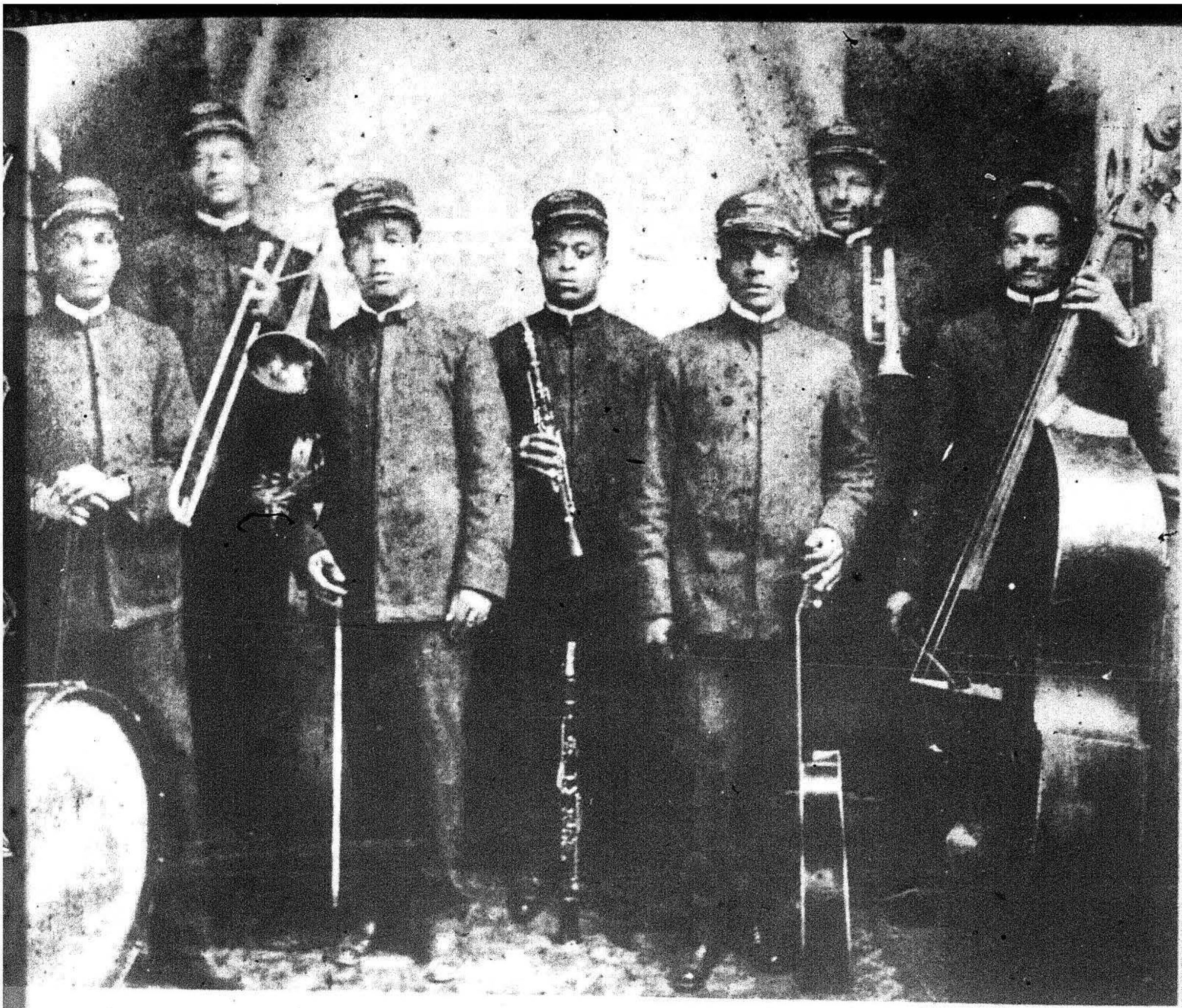
He was always seeking a fresh way of stating the melody within the bounds of good form. His style fell somewhere between the legitimacy of George Baquet, his contemporary, and the more unbridled inventiveness of Sidney Bechet and Jimmie Noone, his pupils. In its liquidity it is still considered by the old-timers as the best early example of the characteristic New Orleans clarinet style.

Big Eye and Baquet and Picou were closely associated, either playing together or chasing each other in and out of the bands of that time. Big Eye liked the excursions, like those the Imperial Band played on the T. and P. to Shreveport, and he liked the parades and the advertising stunts that employed the bands. So much so that after he started work in the district cabarets he often sneaked out on certain nights to join the Imperial or Superior or Olympia Bands wherever they happened to be playing. On these occasions Picou would usually sub for him.

This led to trouble with the "boss", who was Tom Anderson or Pete Lala or some equally prominent figure in Storyville. Finally, Big Eye brought the whole Imperial Band into the cabaret for an engagement, junking the smaller outfit. In those days, from about 1910 to 1916, Big Eye usually was the leader of the band in which he played.

Musicians who were to be famous later on moved in and out of the band, which played at such places as Nancy Hanks' saloon, Lulu White's Mahogany Hall, the 101 Ranch and others including the Anderson saloon and Lala's cabaret. Big Eye perhaps more than anyone else featured the piano; and with him were associated such "box knockers" (as he called them) as Louis Wade, Jelly Roll Morton, Albert Carroll, Alfred Wilson and Tony Jackson.

At one time or another he played with nearly all the great trumpeters, too, including Oliver, Armstrong and Keppard, before the latter left with Jimmy Palao early in the 1910's to form the Creole Band on the West Coast. Baquet was the Creole Band's first clarinetist. There was some difficulty be-



THE IMPERIAL BAND, 1907

Left to right: Mack Murray, George Fields, Louis Nelson Delile, Rene Baptiste, Manuel Perez, James Brown.

tween Baquet and Keppard, and on June 8, 1916, Keppard telegraphed Big Eye to come to Chicago to replace Baquet. Finally in the big time, playing coast to coast on the vaudeville stage and earning seventy-five to one hundred dollars a week, Big Eye was looking forward to a life of security. But his hopes were short-lived.

Easy money was giving Keppard the "swell head", he says. The Creole Band broke up in Boston one night in May, 1917, leaving Big Eye "sittin' in the depot." The Creoles had finished a date in Springfield and were on their way to Portland. With only an hour or so between trains in Boston, Keppard wandered away and others left to look for him until finally Big Eye was the only one left in the station. The band never came back. Big Eye went to New York.

The first person he saw that he knew, in New York, was Keppard -- standing at the corner of 132nd and Lenox Avenue and looking very important. Big Eye says he tried to find out what happened and all he could get out of the supremely self-confident Keppard was the statement that he didn't know, just couldn't keep the boys together. Big Eye's career in the big time was over. Although he might have continued with Keppard (Jimmie Noone later got his place in the reorganized Creole Band), he returned to New Orleans, back to the cabarets and old friends.

In 1918 he joined Professor Carrere's orchestra at the Lyric Theatre for an engagement of four months. John Robichaux' orchestra followed Cafrere and almost immediately Robichaux, despite the animosity existing between the up-

BIG EYE LOUIS, 1940

townners and the Creoles, called in Big Eye for the clarinet chair. This assignment, calling for three shows a day, lasted six years, and was Big Eye's longest.

It was also his last steady job. Since 1924 he has been gigging with small bands like the five-piecer Heywood Hale Broun found him with when he arranged the Delta recording date recently. So it was that Nelson, after years of playing with the all-time greats of New Orleans, made his first records at the age of 55. He had missed one glorious opportunity to record with the Creole Band in New York when Keppard turned down an attractive offer from Victor. Big Eye explained: "Keppard said he didn't want people to get onto his stuff, so he wouldn't make any records. And he didn't want to play in cabarets either. He just wanted fifteen-minute shows. He was making money and was a big shot. Every day was Christmas, then."

Unhappy days were to come, for both Keppard and Nelson. Keppard did change his mind and made a few records in the middle twenties, but Nelson no longer had the opportunity. Big Eye in his prime was to be only a memory. And on the only records he was to make, he was to share honors with Picou, who always seemed to be exchanging jobs with him and subbing for him. Picou, though, had allowed the clarinet to become a secondary interest many years ago. Easing himself out of the music business, he had made himself well-to-do as a contractor.

Big Eye stuck to the clarinet. For thirty-five years he had done nothing but play clarinet. Although he owned several saxophones he never played any of them. The last, for which he paid $165, he pawned for $50 soon after its purchase. For all Big Eye knows it is still in the pawn shop.

All this time Big Eye has lived something of a solitary life. Married and separated before he joined the Creole Band, he has no relatives left except a sister, who is the building superintendent at the Artesan Hall where he now lives.

With so little work now to be done, Big Eye is frankly puzzled. He has no regrets that he has spent a whole lifetime in music. But he wonders:

"What is music going to do for me now?"

Jazz Classics

by **Robert Quinlisk**

I am sorry to be so late in beginning to review the Columbia reissues; but no review copies of either the first or the second release have been received. Having grown tired of waiting on the Columbia corporation's pleasure, I am going to review as many as possible of the reissues in this and in the next few issues, using begged, borrowed and stolen copies. If these reviews are somewhat hasty, the fault is not mine but Columbia's.

LOUIS ARMSTRONG Co Album C-28

HEEBIE JEEBIES
POTATO HEAD BLUES Co 35660

S. O. L. BLUES
SQUEEZE ME Co 35561

NO ONE ELSE BUT YOU
SAVE IT PRETTY MAMA Co 35662

TWELFTH STREET RAG
KNOCKIN' A JUG Co 55664

LOUIS ARMSTRONG Co 35838
and his Hot Seven

ORY'S CREOLE TROMBONE
THE LAST TIME

It's an ungrateful task to review these records, which are surely among the best-known and best-loved of all. Four of the ten sides (eight in an album, two more on a separate release), to be sure, were never previously issued, and these vary in quality; but all the others are standards.

The old Hot Five - Louis, Johnny Dodds, Kid Ory, Lil, and Johnny St. Cyr - is heard on only one of the ten sides: Heebie Jeebies, recorded in February 1926 and repressed from the original master.

(Continued on Page 32)

COLUMBIA REISSUES

BLUEBIRD REISSUES

JONES AND COLLINS' BB 10952
Astoria Hot Eight

DAMP WEATHER
TIP EASY BLUES

Lee Collins, cornet; Sidney Arodin, clarinet; Theodore Purnell, alto sax; David Jones, tenor sax; Joseph Robichaux, piano; Rene Hall, banjo; Al Morgan, bass; Albert Martin, drums.

Damp Weather and Tip Easy Blues were recorded in New Orleans in 1929, at the same session as the well-known Astoria Strut and Duet Stomp. Now, in response to collectors' demands, they are released for the first time.

Although they're less exciting than the other Astoria numbers for several reasons, these new sides are both good, with many points of great interest. The band, it will be recalled, was a colored combination led by cornetist Collins and saxman Jones - both unusually fine musicians, whose recorded work is too scarce. The unappreciated white clarinetist Sidney Arodin was added for the recordings, and turned in some of his best playing on wax. The excellent rhythm section features Al Morgan's wonderful bass.

These are probably the last records made in New Orleans by a small jazz band of the kind that made that city famous. The three-part construction of cornet, trombone and clarinet is no more; we find the trombone omitted and two excellent saxes in its place. In spite of the presence of that despised instrument, the ensembles are essentially New Orleans.

Tip Easy and Damp Weather haven't the flash and pace of the first

(Continued on Page 30)

Forgotten Giants

by George E. Beall

Mitchell, Shoffner, Clay, Collins --- to most collectors today, especially the younger ones, these are only names that are glimpsed in riffling over the backwaters of *Discography*. They rarely break into print as stalwarts of the horn of an earlier and, alas, departed day.

The deserved fame which came to Louis, Bix, Muggsy, Joe Smith; and more recently to Allen, Rex, Jabbo et al., overshadows the talents of men who were as capable as most of them. Call it the breaks, or what you will; these little-known men have never had the appreciation they deserve from lovers of jazz. They started out on the same footing as those who attained renown, and were greatly appreciated by the same local followings in their time. But they never worked with bands whose fame was country-wide; and so they failed to obtain wider recognition. Their talents were known only to friends and fellow-musicians; eclipsed by their contemporaries, they have been practically unknown to followers of hot jazz.

Fortunately these men, and others of equal stature who will be mentioned, recorded during their best days. Their records, like everything else connected with them, are obscure and relatively hard to get; but in them exists some permanent evidence of their ability. Because of the general obscurity overhanging the careers of the subjects of this sketch, no biographical details will be attempted here. It is my intention only to indicate what their styles were like, and to point out the records on which they may be heard. If recognition, even though belated, comes to any of them, details of their lives and careers will undoubtedly be forthcoming.

GEORGE MITCHELL

The first four mentioned, the most important of this group of forgotten Gabriels, somewhat resemble each other in general style. George Mitchell, to my mind, is the greatest of these giants of the horn; and he can be heard on more and better records than any of the others. He either originated in Chicago or came there at an early date, as we find him working with Peyton and Cooke in the early twenties. Later in the decade, he joined the band formed by Hines; after leaving this group (the only conspicuous permanent band with which he ever worked) he jobbed around Chicago.

Mitchell's style is the ideal one of the early Chicago days; big powerful tone, with a warm, rough vibrato, an almost ascetic simplicity in phrasing, and magnificently tasteful ideas. His range appears narrow by comparison with today's trumpet players; he seems to have preferred the lower register.

His frequent muted work is very exciting, and he shows a temperament capable of the righteous approach to any theme. The emotional intensity he obtains with few notes is due to his skilful attack: each note so placed and accented that he achieves a world of meaning with complete relaxation and compelling force. In this respect he is very much like Muggsy or Ladnier.

One of Mitchell's most exciting characteristics is his trick of accenting the last note in a downward phrase with a "shake" or burry intonation, especially on the blues; as in the opening phrases of his solo on the New Orleans

Wanderers' Too Tight. In this he is like Armstrong, except that he uses a broader, more emotional "shake" than Louis.

Much of Mitchell's recorded work was with the traditional New Orleans ensemble, and his performances in leading these ensembles are to my mind the most satisfying to be heard on wax. The peerless excellence of the early Jelly Roll Morton and the New Orleans Wanderers-Bootblacks discs, as examples of New Orleans ensemble, is undoubtedly due in large part to the presence of Mitchell's cornet. The work of much the same group in the same style, when led by other cornets, has not produced such excellent results.

The first known appearance of Mitchell on wax is on 29th And Dearborn and Sweet Mumtaz, by Russell's Hot Six, recorded in 1925. The Discography listing of Bob Schaeffner (sic - Shoffner has had more than twelve versions of his name in print) does not stand up with a comparison of the known work of the two. Further, Barney Bigard has said that Shoffner is on the Okehs by Russell's Heebie Jeebie Stompers, and Mitchell is on the Vocalion; he so identified them unhesitatingly on hearing the records again. The Vocalion does not employ the traditional New Orleans balance and pattern, so Mitchell does not shine as he does on his later, typically New Orleans discs. His solos on both sides are with the mute, of an exemplary simplicity and fiery ruggedness, and his lead in the final ensembles is of the same high quality.

With this same group, minus Ory, Barbarin and the bass, Mitchell made two sides accompanying Ada Brown: Panama Limited Blues - Tia Juana Man (Vocalion 1009). On the first side he appears only in a long solo, which effectively shows his relaxed but potent attack, candidly beautiful phrasing and emotional accents. On the second side he provides a background to the vocal of delightful phrases, like Armstrong in a restrained mood, and takes a short open solo of forceful charm.

The next records Mitchell made are fast becoming widely appreciated, and fortunately easier to obtain than any others of his waxings. These are the wonderful ones by Jelly Roll Morton's Red Hot Peppers, made in 1926 and 1927. The case of these records is rather strange; certainly they were as good ten or twelve years ago as they are now, and yet only recently have collectors in general been interested in them. And the ones responsible for this oversight were not confined to the rank and file, who are prone to acquire their tastes and opinions at second hand. The authorities and critics, too, were agreed in their dismissal of the records as corny (basing their judgment on Morton's peculiar nickname?). The moving spirit of one of the oldest hot record collectors' organizations in this country would not be bothered with listing Morton discs in his catalogs a few years ago; last year he got Jelly Roll to record again, in an attempt to recreate the spirit of the records scorned three years before. Such vagaries of taste and lapses of critical judgment are no doubt to be expected; but one wonders how many other fine discs may have been forgotten through similar arbitrary treatment.

The records in question, with the exception of four sides, are listed with complete data in the article on Omer Simeon in the July 26th issue of JAZZ INFORMATION, so repetition of this information here seems superfluous. The other four sides are The Pearls - Beale Street Blues (Victor 20948, Bluebird 10252), Jungle Blues (Victor 21345, Bluebird 10256), and Wild Man Blues (Bluebird 10256), which last was only recently issued.*

The stomps among the first group of records -- The Chant, Black Bottom Stomp, Steamboat Stomp, Jelly Roll Blues, Doctor Jazz, and Grandpa's Spells -- effectively display Mitchell's majestic tone, emotional attack and clean, ascetic phrasing. The bigness of his tone is especially apparent here; on sever-

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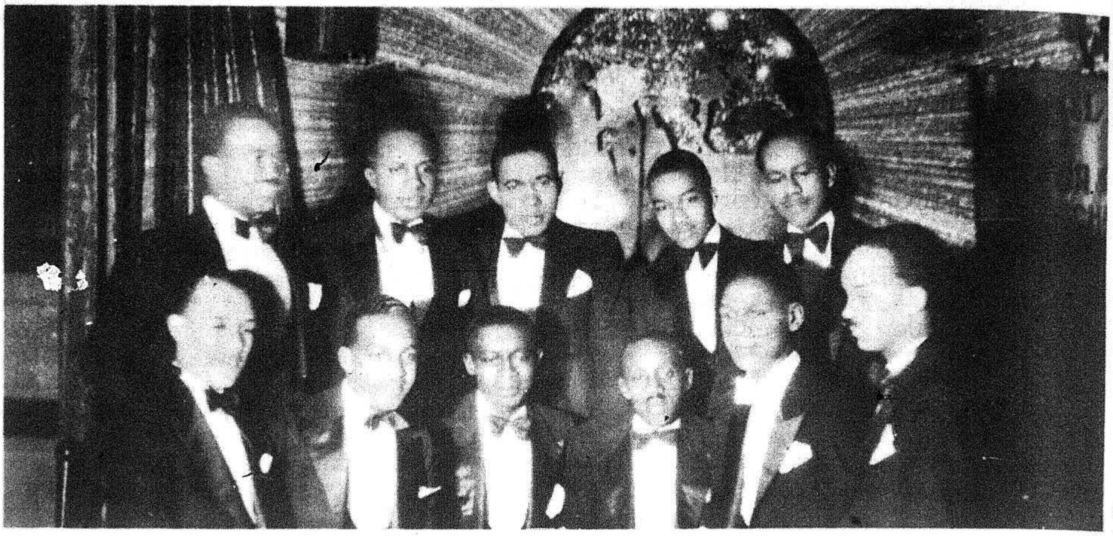
* Recent reports that Punch Miller plays on Jelly Roll's Doctor Jazz and other Victor sides are without foundation. Mitchell was on all the Victors Morton made in Chicago.



EARL HINES' GRAND TERRACE ORCHESTRA: 1928

Front, left to right: Cecil Irwin, Hayes Alvis, Benny Washington, George Mitchell, Hines, Lester Boone. Back, left to right: William Franklin, Clifford Turner, Shirley Clay, Claude Roberts, George Dixon. Photo from Shirley Clay.

al of these sides it approaches Joe Smith's in volume. His fiery lead, its power emphasized by the restraint of his phrasing, imparts a terrific bounce to the ensembles. Most of his solos are muted, in his delightful variant of the Oliver-Armstrong-Ladnier style, the notes few but placed with intelligent spacing and telling accent. Steamboat Stomp has an open solo which is as much like Muggsy as Mugs himself could be. Especially worthy of note are the intensity he achieves in the first chorus of Doctor Jazz, with a choked tone on the upward notes, and the incisive quality of the solo on Grandpa's Spells.

On the blues titles -- Dead Man Blues, Sidewalk Blues, Smokehouse Blues, Cannonball Blues --- Mitchell's lead is relaxed but with a power that is even more effective by its latency. To hear the way he lifts the ensembles with the passion of his attack, on Smokehouse Blues, is an emotional experience of no mean quality. Most of the solos on these sides are with open horn, the one on Dead Man Blues with a rich husky tone that is charming; but Cannonball has a muted solo of subtle imaginativeness in spite of the blunt candor of the phrasing.

On all of these sides, both fast and slow tempo, Mitchell's lead is confidence itself. With the simple directness of his melodic phrasing enriched by the warmth of his tone and attack, it provides a perfect basis for Simeon's beautiful arabesques on the theme. He maintains a perfect balance, skilfully carrying the open flowing pattern of the music without obtruding his part to the detriment of another.

On the second group of titles his work in the ensembles is less conspicuous; the loose pattern of the New Orleans style is employed to a lesser extent on these, arranged ensemble passages predominating. All the sides have open horn solos, the one immediately after the introduction on Jungle Blues being an especially good example of Mitchell's potent open style. The bite of his second solo, with the mute, on Beale Street usually calls for repeating that part of the record.

About the same time, Mitchell recorded eight more sides with a group somewhat similar to that of his last records with Jelly Roll. This band was practically the same as the one Armstrong was using for recording at the same time, and it is no mean tribute to Mitchell that the records were once thought to feature Louis himself. The band went under the names of the New Orleans Wanderers and New Orleans Bootblacks.The personnel is as follows: Mitchell, cornet; Dodds, clarinet; Ory, trombone; Stump Evans (?), alto sax; Lil Armstrong, piano; St. Cyr, banjo.

The records by this group show the New Orleans balance and pattern in the same degree as the first Jelly Rolls--in other words, they are among the best recorded examples of the style.Unfortunately they were not as well recorded as the Jelly Rolls; the trombone and banjo are acoustically out of balance, perhaps to make up for the absence of half the usual rhythm section. In passing, the marvels the two-piece rhythm section accomplishes, with Lil setting the pace, are well worth mention.

The titles are Gate Mouth - Perdido St. Blues (Columbia 698, reissued on U.H.C.A. 15-16), Papa Dip - Too Tight (Columbia 735), Flat Foot - Mad Dog (Columbia 14337), Mixed Salad.- I Can't Say (Columbia 14465). On these, especially the stomps, Mitchell's style has less restraint, more nervous quality and incisiveness, than in the Jelly Rolls. In the stomps (Gate Mouth, Papa Dip, Flat Foot, Mad Dog and Mixed Salad) he plays with a sharp open tone and biting attack, but with the candid simplicity characteristic of his phrasing. In spots his mute appears -- in the final ensembles of Gate Mouth with particular effectiveness. He plays no solos on these titles, although the terrific breaks on Mad Dog go far toward making up for this. The force of his drive in the ensembles appears to special advantage in Flat Foot.

On the blues (Perdido Street, Too Tight, I Can't Say) we see Mitchell again in a restrained mood. On Perdido his muted solo is quite reminiscent of Louis, but in the final ensemble he takes on all the fire so characteristically his. His open ensemble horn in the first part of I Can't Say is relaxed but compelling, while his beautiful muted solo later on reminds one of Joe Smith's on the Cotton Pickers' record of Gee, Ain't I Good To You.

The last records Mitchell made, so far as is known, are those by Frankie Jaxon on Vocalion; these, unfortunately, have no trumpet solos, although they boast one of the strongest trumpet sections that could be assembled.

BOB SHOFFNER

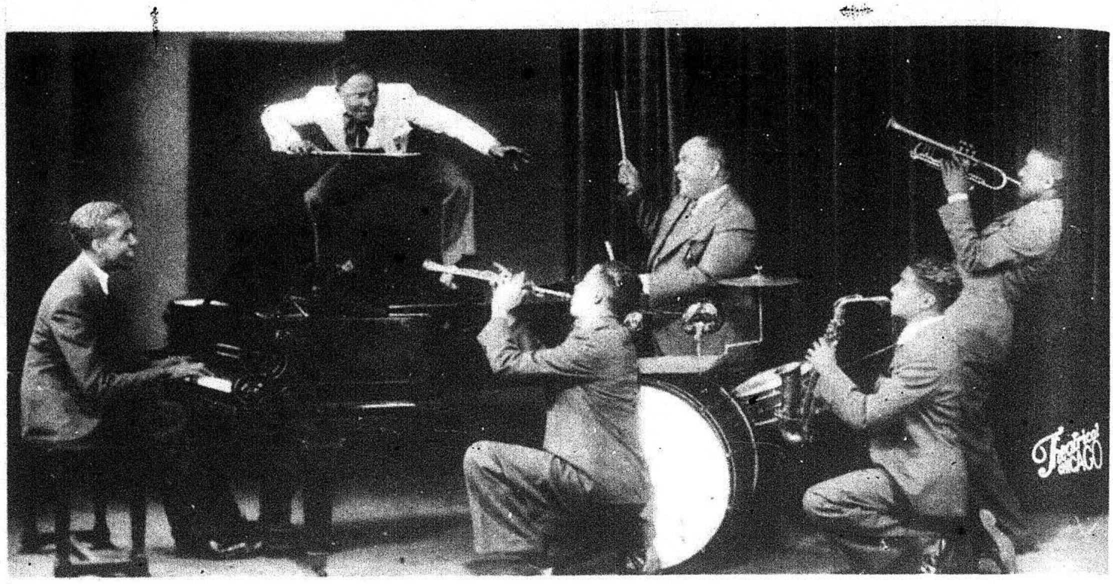
The next of our unsung heroes, though of equal stature with Mitchell, left but little evidence of his pristine talent on wax. Bob Shoffner came from St. Louis to Chicago at an early date. After jobbing around the Windy City for several years, he landed a berth in the second of King Oliver's great bands.

Shoffner's style is quite similar to Mitchell's, but with a smoother vibrato, smaller tone and wider range. He appears to stand midway between the Armstrong-inspired styles of Ladnier, Muggsy, and Mitchell and that of Joe Smith; at times he has all the fire and simplicity of the first three, at others he will display something of the flowing subtlety of the latter. He is capable of more variety than Mitchell, while retaining all the relaxed power and sincerity so characteristic of the latter.

Shoffner's approach is more intellectual, employing few of the tactics which make Mitchell so emotionally compelling on occasion. But with his wider variety he could make a stirring appeal direct to the heart when occasion demanded. His work with the mute, while less frequent than Mitchell's, is quite as effective; based as it is on the same Oliver - Armstrong inspiration.

Shoffner is to be heard on several of the earliest records made by Oliver's band in the Vocalion-Brunswick period. The solo on Dead Man Blues (Vocalion 1059), with its sobriety and elegance of phrasing, is typical of Shoffner; while Deep Henderson (Brunswick 3245) and and Wa Wa Wa (Brunswick 3373) have snatches suggestive of him.

The first known records on which Shoffner was able to show his tal-



BOB SHOFFNER WITH FRANKIE "HALF PINT" JAXON

Left to right: Jerome Carrington, piano; Jaxon; Dalbert Bright, clarinet; Tubby Hall, drums; Charlie Beal, pianist (holding sax); Shoffner. Photo from Shirley Clay.

ent without stint are three sides by Jimmy O'Bryant's Washboard Band on Paramount. These were recorded in 1925 by O'Bryant, clarinet; Shoffner, cornet; Jimmy Blythe, piano; and Jasper Taylor, washboard. The titles were The Joys (Paramount 12297), Everybody Pile - Charleston Fever (Paramount 12-312). The first of these sides has a long solo by Shoffner, which somewhat resembles the early Armstrong style, especially as on Canal St. Blues. His phrasing is beautifully nostalgic, simple yet imaginative; his tone is plaintive and moving, although rather badly recorded. Everybody Pile has two shorter solos; muted and of greater intensity than the first mentioned, with a rich warm tone and fascinatingly ingenious rhythmic quality. The deliberation of his attack and his oblique development of the melodic line give them a subtlety of unusual and meaningful charm. On Charleston Fever he takes no solo, playing in duet with the clarinet throughout with sober forcefulness.

Shoffner's next records were with Russell's Heebie Jeebie Stompers on Okeh, recorded in 1926. His tone is reproduced much better on these; on Please Don't Turn Me Down it approaches that of Joe Smith for flowing, liquid quality. On these he is again ingenious in phrasing, usually relaxed and deliberate in his attack. His solo on Plantation Joys (Okeh 8424) is intense and powerful, with an explosive attack that is most exciting. The backing to the above, Please Don't Turn Me Down, shows his variety: the lead is with a warm moving tone and effortless flowing line, the muted solo is intense and emotional. Sweet Mumtaz and Dolly Mine (Okeh 8454) are like Plantation Joys in the gutty drive of. Shoffner's lead and the melodic interest of his solos.

Shoffner has done very little recording in later years; about the only known recent examples of his work are the Vocalions by Half-Pint Jaxon and his band, which unhappily feature little trumpet. He is still working around Chicago but, according to late reports, having tough scuffling. It is to be hoped that this wonderful old-timer will again have an opportunity to express himself on wax, so that we may see how his style has come down through the years.

SHIRLEY CLAY

Shirley Clay, the next on our list, has long been highly regarded by musicians, and it is significant that he has worked with many studio bands, both colored and white. His name is probably better known to amateurs of le hot than any of the others mentioned herein, doubtless because of his wide recording experience; but his style and actual work on wax seem little known.

Clay seems to be unique among colored trumpet players, in apparently deriving the basis for his early style from Bix rather than from Armstrong; this in spite of the fact that he resembles Shoffner, whose style certainly stems from the Armstrong-Ladnier school. His early cornet style has a general resemblance to Bix, and at times an amazing similarity. His tone is big and bland, sometimes of a tremendous volume; his attack is power and confidence itself. In his phrasing he uses more notes and rather intricate figures than the two mentioned above. He employs a broad, balanced melodic line, with moving intonations of intense feeling. In the sweeping flow of his melodic line one frequently finds that Bixian characteristic, the voicing of a note or notes with great volume and force as licks, after a series of arabesques, emphasizing a point of balance in the structure of the melodic line,

The earliest appearance of Clay on wax seems to be with Richard M. Jones' Jazz Wizards, on Okeh, in 1926. The discs were made at several sessions and are of varying quality. The first four sides include one by the band, Kin To Kant Blues (Okeh 8349), and three sides accompanying Bertha Hill, Panama Limited Blues - Leavenworth Blues (Okeh 8376) and Streetwalker Blues (Okeh 8437). These records are not of great interest; but in spite of poor material and lack of inspiration, Clay's work shows more than ordinary ability. The next session produced two sides of greater interest, Mushmouth Blues (Okeh 8439) and Baby O'Mine (Okeh 8390). These show Clay's true value; his smashing attack, brilliant ideas, and grand tone are all in evidence.

The next session, held in 1927, gave us the best of this group. The titles are Dusty Bottom Blues and Scagmore Green (Okeh 8431). Clay's tone is beautifully reproduced, and his parts are much more prominent. His style on these sides is rather like Shoffner's, with its sober simplicity. On the Blues his ensemble lead is easy and powerful, accented by nostalgic intonations. His phrases are broad and sweeping; together with the huge volume of his ascents into the upper register, they give the melodic line a soaring effect much like Bix, but in simpler fashion. Clay's solo is similarly constructed, with ingenious and tasteful ideas, and heartrending accents. Scagmore Green displays his fine talent equally well.

Clay's next records were made for Paramount with Preston Jackson's Uptown Band in 1927. They are It's Tight Jim - Harmony Blues (Paramount 12400) and Trombone Man - Yearning For Mandalay (Paramount 12411). His style on these is more like Bix than on any others I know, and in places the resemblance is startling. Throughout It's Tight Jim Clay's tone is almost equal to Bix's; his phrasing and the construction of his solo are essentially the same, though lacking some of the nuances and embroideries that Bix would have used. Typically Bix are the lick in the middle of the solo, the coda, and the interposing of tremendously-voiced notes stabbing into the pattern of the ensemble. Harmony Blues has a solo of terrific drive, and the same general approach. I am not familiar with the other two sides, but undoubtedly these remarks apply in general to them as well.

Clay next appears again with Jones' Jazz Wizards, this time on Victor in 1928. His presence on all the Victor records by Jones cannot be confirmed, and I am able to identify him positively only on one, African Hunch (Victor 21345). Here he departs somewhat from the style of the Paramounts and returns to that of the last Okeh. His tone is big but not extraordinarily so, his attack is restrained. His phrasing in the beautiful solo is sweeping and supple, but with a sensitive delicacy of accent that seems to be his own.

Soon after this Clay joined Earl Hines' big band of the late twenties; and his style shows considerable change in the larger group. He deserted the cornet for the trumpet, with a consequent change of tone. From this point on in his recording career, the influence of Bix is lost and he takes up the model for all the great colored trumpet players: Louis Armstrong. He becomes more intense in his attack and phrasing, using intricate ideas and incisive accents in a tasteful manner. His melodic line is more varied and less balanced, its imaginative appeal heightened by its nervous quality.

On his later records, the amount of Clay's solo work is not great. He seems to have been preferred as first trumpet. With Hines he recorded several fine solos: the one on Chicago Rhythm (Victor 38042) with a powerful incisive bite, and on Have You Ever Felt That Way (Victor 38048) muted, of a plaintive, moving sincerity. About the same time he made the four sides with Omer Simeon on Brunswick; these records had two trumpets but did not feature them to any extent in solos. And, it seems, he played with Simeon on Harry Dial's Vocalions.

Clay next moved to Don Redman's band, where he stayed six years. During this time the band did a good deal of recording. Unfortunately the discs are not as good as they might have been, what with the band's strong personnel, due to generally poor material; and Clay is not featured to any extent. But he plays a muted solo on Hot And Anxious (Brunswick 6368), a full open chorus on How Ya Feelin' (Brunswick 6528), a short but delightful solo on Two Time Man (Brunswick 6412); and he is also to be heard on the backing, Pagan Paradise, and on Watching The Knife And Fork Spoon (Brunswick 6622).

During his stay with Redman Clay was often in demand to record with other groups. In 1934 he made six sides with Benny Goodman's studio band; he takes a solo on only one of these, Riffin' The Scotch (Columbia 2867). A mixed pick-up band led by Ben Pollack was in the studio at the same time, and Clay played with it too. He takes the introduction, muted and with a big tone, and follows with an excellent solo, on Swing Out (Columbia 2879); and plays the introduction and last few bars on the reverse, Deep Jungle.

After leaving Redman, Clay joined Claude Hopkins during the latter's Decca recording period; but he took no solos on these discs. Of late he has been jobbing around New York, and recording occasionally. He is on some Deccas by Lil Armstrong, but has done nothing of great interest on wax lately, although according to all reports he is as good as ever.

LEE COLLINS

Lee Collins, a New Orleans boy who did not emigrate to Chicago until the late twenties, has made fewer records than any other great colored trumpet player; recorded jazz is poorer by the paucity of his work on wax.

On hearing Collins' work on the Victor record by the Jones-Collins Astoria Hot Eight (recorded in New Orleans, 1929) for the first time, one is simply stunned by the devastating power of his attack. The inevitable reaction is amazement that such a wonderful musician should have gone unnoticed until this disc was reissued on Bluebird in 1939. His style on these sides, the only ones he made with a band that were ever released,* is a simpler and more powerful version of Louis Armstrong: an overwhelming intensity and terrific drive, rough tone of huge volume and broad vibrato, a varied line marked by soaring ascents into the upper register, and tremendous ensemble swing. His solo on Duet Stomp (Victor 38576, Bluebird 8168) is as exciting as any ever recorded, and his ensemble work on this and the other side, Astoria Strut, is equally exciting.

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* Two other sides by this group, Damp Weather and Tip Easy Blues, have just been issued, for the first time, on Bluebird 10952. They are reviewed elsewhere in this issue.

In 1937 Collins appeared again on wax, as briefly as before; this time accompanying Lil Johnson on four vocals, Black And Evil Blues - You're Just A Cream Puff (Vocalion 03374) and Ramblin' Man Blues - Can't Read, Can't Write (Vocalion 03331). On these he is still great,but his attack is less crisp and sure, detracting considerably from his other qualities --- which had remained undiminished. He is still playing around Chicago, and it is to be hoped that we will have an opportunity to hear him again, surrounded by a group that will give him his old-time confidence.

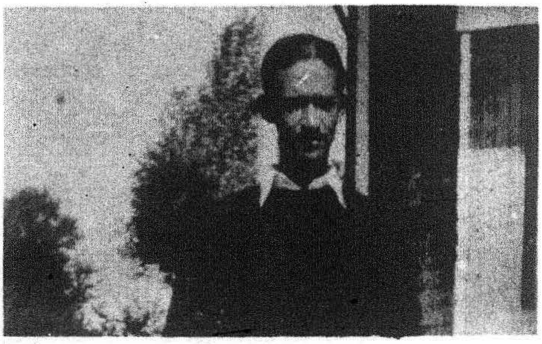

Photo from Mrs. M.L. Pinkett

WILLIAM WARD PINKETT, JR.

Along with the four great musicians already discussed, there are a number of others whose value has been neglected.I consider them of rather less stature than the first four, for several reasons: they are conscious imitators of a greater model, or where they have a personal style it lacks certain requisites of true greatness; or, their recorded output is too meagre to judge surely.

Among these is Ward Pinkett,who made a few sides with Jelly Roll Morton in the late twenties. On these his style is individual,with touches of Ladnier and Mitchell. His tone is sharp but big, his attack vigorous; his melodic line is simple but ingeniously phrased. He makes frequent and effective use of "growl" accents in his solos, which are all muted, on the four sides: Shoe Shiner's Drag (Victor 21658, Bluebird 7725), Kansas City Stomps (Victor 38010, Bluebird 7757), Boogaboo (Victor 38010, Bluebird 7725) and Georgia Swing (Victor 38024, Bluebird 8515). Pinkett's solo on Boogaboo is very reminiscent of Mitchell.

Pinkett also played on Jelly's Blue Blood Blues (Victor 22681, Bluebird 8201), Mushmouth Shuffle (Victor 23004, Bluebird 8201), Low Gravy (Victor 23334, Bluebird 8302), and Strokin' Away (Victor 23351, Bluebird 8302). On Blue Blood Blues especially, the trumpet is savage and rending. Pinkett's brutal attack and heartbreaking phrases stir one to the depths.

Punch Miller is a New Orleans boy who knew Armstrong back in the New Orleans days, and whose style is an adaptation of Louis'. He is a rougher, unpolished version of the great model, but for swing and attack he is right there. He plays on the Vocalions by Al Wynn's Creole Jazz Band and Gutbucket Five.

On Cryin' My Blues Away (Vocalion 1218) Punch's part is negligible. But on Parkway Stomp (Vocalion 1220) and She's Crying For Me (Vocalion 1252) he takes stop-time solos, a series of rapid phrases rhythmically and tastefully executed..His ensemble swing is demonstrated on Parkway and Down By The Levee (Vocalion 1220).

Punch also appears with his own "Delegates of Pleasure", accompanying Frankie Jaxon on Vocalion 1472. He is an admirable vocalist as well, appearing to especial advantage on Vocalion 1220 by Wynn and on Gates Blues (Vocalion 1236) by Jimmy Wade's Dixielanders, although he does not play on the latter.

Another obscure disc that Punch played on is Golden Lily Blues - Somebody Stole My Gal, by Frankie Franko's (Francois') Louisianans, Melotone 12009. On the Gal side he takes two solos, before and after his vocal; the first close to the melody and simple, the second of terrific intensity. On the Blues, Punch plays in the style typical of the same tempo on the Wynn Vocalions. The vocals on both sides are a delight; Punch's inimitable style, with long slurry tones, gives a fresh touch to the somewhat hackneyed Gal.

On another Wynn record, That Creole Band - When (Okeh 8350), there is a girl trumpet player named Dolly Hutchinson who closely imitates Armstrong's style. Her volume and attack would be amazing even for a man, and her licks and codas are so close to Louis that this record has long puzzled those who know it.

Another of the early-day cornetists who has dropped out of sight completely is B. T. Wingfield. All I know of him is that he made a few records in the late twenties, which were distinguished by a talent that merited better than complete obscurity. With Cow Cow Davenport he made a piano-cornet duet (New Cow Cow Blues, Paramount 12-452) that is a striking piece of virtuosity. On this side his tone and vibrato are startlingly like Armstrong; his phrasing is simpler than Louis' but quite as moving, in spite of an awkward construction or two. The plaintive accents he employs are especially effective with the boogie woogie theme.

About the same time (1927) he made two sides accompanying Ma Rainey: Soon This Morning (Paramount 12438) and Weepin' Women Blues (Paramount 12455). On these his tone is muted and delicate, his ideas sensitive and subtle, tastefully complementing Rainey's mood on the excellent tunes.

One more player in the great tradition is Dewey Jackson, with his Peacock Orchestra on two sides, Capitol Blues - She's Crying For Me (Vocalion 1040). His muted work on these, similar to the Ladnier-Mitchell style, is most convincing in its sincerity and taste.

A trumpet player very similar to Jabbo Smith, who may be Jimmy Cobb, appears on a record by Oliver Cobb's Rhythm Kings (Hot Stuff - Duck's Yas Yas (Brunswick 7107) and on one by Junie C. Cobb's Corneaters (Once Or Twice, Vocalion 1449). His imitation of Jabbo's unique style is extremely close, and admirably done. Until someone can straighten out these various Cobbs, it may be impossible to state definitely who this player is; but on other Junie Cobb records another trumpet player is used.

On Jelly Roll Morton's Red Hot Pepper and Deep Creek (Victor 38-055) there is a trumpeter, much like Lee Collins, who has been tentatively identified as Eddie Anderson. In the solos on Red Hot Pepper all Collins' tricks are there, except the amazing degree of volume and power on the Jones-Collins record. On Deep Creek the poignancy of the trumpet solo is utterly charming.

Finally, I want to mention two trumpet players who cannot be even tentatively identified. On I'm Goin' Huntin' - If You Want To Be My Sugar Papa (Vocalion 1099) and The Blues Stampede - Easy Come Easy Go Blues (Vocalion 1100), by Jimmy Bertrand's Washboard Wizards, there is a trumpet so like Armstrong that it seems impossible that it could be anyone else --- as I am assured by most competent authorities. The same man appears to be on New Orleans Stomp - Weary Blues (Vocalion 15632) by Dodds. Dominique has been mentioned for the last disc, but this is patently absurd.

A trumpet with a fine bland tone, subtle attack and a flowing, tasteful line, somewhat like Armstrong in a relaxed mood, is on Jim Jackson's Kansas City Blues (Paramount 12586) by Tiny Parham's "Forty" Five.

No mention was made herein of Keppard, Dunn, Creath and other old timers, who have already been brought to collectors' attention in print. This effort probably does not begin to give credit to all to whom it is due. There must be many other fine trumpet players, both colored and white, who never recorded, and therefore had no chance to become known outside the limited confines of their obscure careers.

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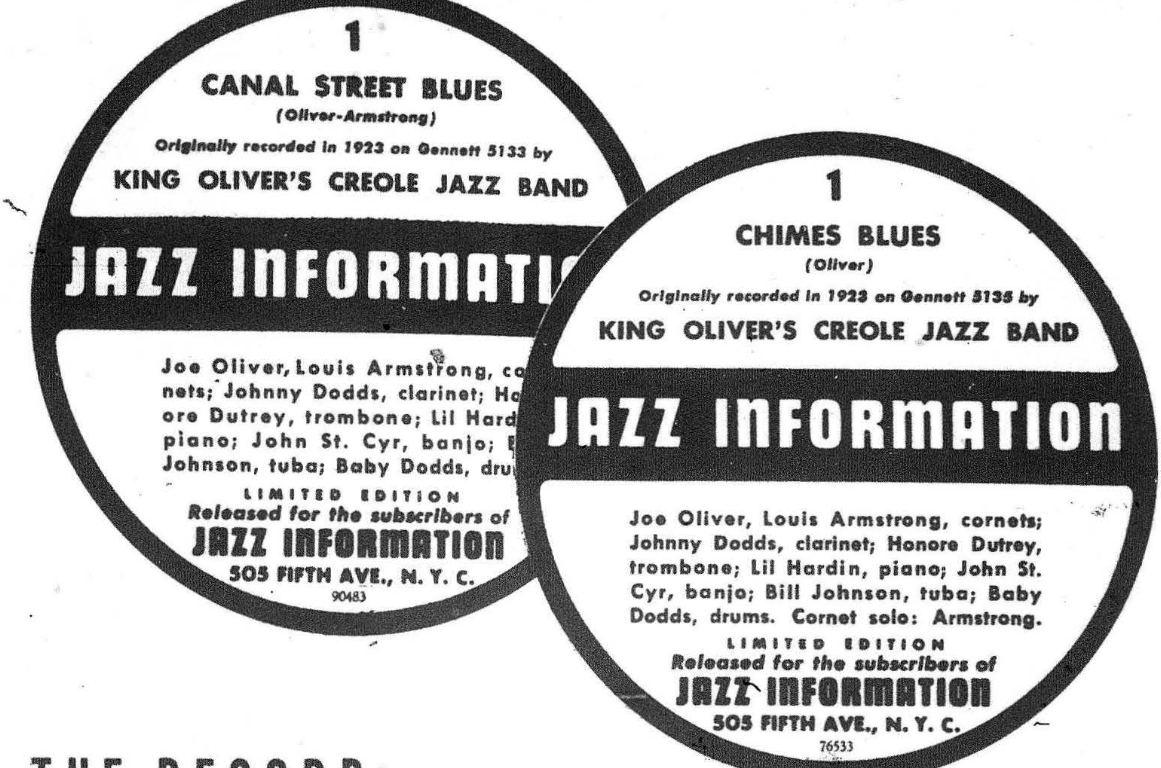
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CANAL STREET BLUES
(Oliver-Armstrong)
Originally recorded in 1923 on Gennett 5133 by
KING OLIVER'S CREOLE JAZZ BAND
JAZZ INFORMATI
Joe Oliver, Louis Armstrong, co
nets; Johnny Dodds, clarinet; Ho
ore Dutrey, trombone; Lil Hard
piano; John St. Cyr, banjo;
Johnson, tuba; Baby Dodds, dru
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1
CHIMES BLUES
(Oliver)
Originally recorded in 1923 on Gennett 5135 by
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JAZZ INFORMATION
Joe Oliver, Louis Armstrong, cornets; Johnny Dodds, clarinet; Honore Dutrey, trombone; Lil Hardin, piano; John St. Cyr, banjo; Bill Johnson, tuba; Baby Dodds, drums. Cornet solo: Armstrong.
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THE RECORD:

Two of the greatest jazz recordings, Chimes Blues and Canal Street Blues share three points of appeal: their superlative musical quality, their great historical interest, and their extreme rarity.

Playable copies of these two famous sides now bring premium prices. But none of Oliver's Gennetts has ever been reissued in the United States, although many collectors and musicians agree that Oliver's Creole Band was the greatest permanent jazz orchestra which ever recorded.

With the exception of pianist Lil Hardin, all of the members of this group were from New Orleans. Early in 1923, when they made the Gennett records (in Richmond, Indiana), their New Orleans style jazz blasted Chicago's Lincoln Gardens nightly. The Gennetts are among the most powerful recorded examples of the New Orleans combination; with the fabulous cornet team of Oliver and Armstrong leading, the Dodds brothers playing insurpassable clarinet and drums, Dutrey's fine tailgate backing and St. Cyr's grand rhythm.

The famous Chimes Blues, one of the rarest and best Olivers, contains Louis Armstrong's first recorded solo. The present reissue, made possible through the courtesy of Art Feher of Cleveland, Ohio, makes this celebrated collectors' item available for the first time since its original issue. Canal Street Blues, perhaps the greatest Gennett, was reissued some years ago in Great Britain. Johnny Dodds takes one of the most moving choruses he ever played; more than one clarinetist today still uses the same phrase.

NEW RECORDS

ART HODES' BLUE THREE Si 102

TIN ROOF BLUES
DIGA DIGA DOO

Rod Cless, clarinet; Art Hodes, piano; Jimmy Butts, bass.

Two new sides by this Signature trio are amazingly better than the first coupling; and the Hodes-Cless Tin Roof is a late but powerful contender for 1940 record honors.

Call it a duet: the bass player contributes little or nothing, and in Tin Roof can scarcely be heard. It's a duet, then, between two exceptional musicians who understand each other perfectly. With material like Tin Roof, an exceptional record resulted.

Rod plays the first three choruses of Tin Roof, with an admirable piano backing. Art Hodes has never sounded better on a record; from the moment Cless comes in after the Hersal Thomas introduction he concentrates on supplying a steady, full background, strictly blues and with a grand roll. Rod transfers the famous Brunies trombone solo to clarinet, and Art plays two tight, restrained solo choruses. It's worth noting what a broad variety of influences - Hersal, James P., Pine Top, Hines - Art combines effectively into a unique style. The last chorus is duet again; and there are few musicians today who could work together as well.

Diga Diga Doo gets the sort of treatment the tune requires; in a brisk tempo, with a lot of notes on the clarinet, etc. It's not as much to our taste as the reverse; but its musicianship is as good, and Hodes' solo choruses and the last duet chorus are excellent.

DUKE ELLINGTON Vi 26788

IN A MELLOTONE

DUKE ELLINGTON
and his Famous Orchestra

IN A MELLOTONE
RUMPUS IN RICHMOND Vi 26788

CHLO-E
ACROSS THE TRACK BLUES Vi 27235

DUKE ELLINGTON and
JIMMY BLANTON Vi 27221
Piano and string bass

SOPHISTICATED LADY
PITTER PATTER PANTHER

The first Ellington disc listed above, released several weeks ago, was just received for review. Mellotone is unusually full and rewarding. First is a warm question-and-answer chorus by trombones and deep saxes led by Carney's baritone. Then trumpet and alto solos by Cootie and Hodges respectively; both a little over-intellectual in an attempt to achieve novelty, but not without high spots. Background figures, and the Blanton bass, provide a typical light swing. Rumpus is an over-arranged fast stomp. Solos by Cootie, Barney and Brown, played close to the pattern, provide relief; Bigard's is specially listenable.

As the needle tracks into the first groove of Chlo-E, you'll say "Now why didn't I think of that?" The lead-off had to go to Tricky Sam's swampy wah-wah trombone. Af-the first q.-a. chorus by Nanton's and Williams' mutes, the tune gets everything in the books. Everybody gets a lick at it, with Webster's tenor solo outstandingly pretty -

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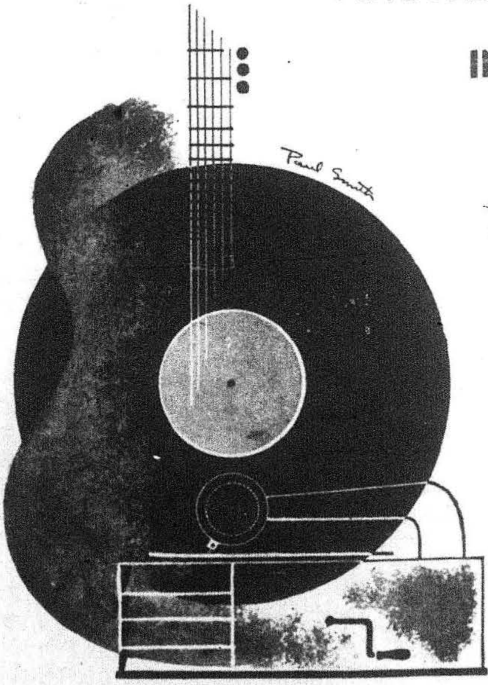

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sum total, an amusing arrangement, although unimportant.

Across The Track Blues is an ironic title, whether intentional or not. Which side of the tracks is Mr. Ellington on? The piece is a medium tempo blues, featuring mostly Bigard's restrained clarinet lamentings and Cootie's muted horn.

So Jimmy Blanton is a marvelously accomplished bass player; you can tell that from any one of the four sides above. And that's about as far as it should go -- or are we too conservative? Sophisticated is in its proper tempo, with Blanton using the bow for most of the side -- Pitter he plucks.

REX STEWART BB 10946
and Orchestra

MY SUNDAY GAL
WITHOUT A SONG

Rex Stewart, cornet; Lawrence Brown, trombone; Harry Carney, alto and baritone; Ben Webster, tenor; Duke Ellington, piano; Jimmy Blanton, bass; Sonny Greer, drums.

The first Ellington small-band disc appears on Bluebird, with many more in the offing. My Sunday Gal is rather inconspicuously pleasant: an original tune of pop calibre, in what Victor calls "Sunday afternoon stroll tempo", played as a horn solo by Rex against the Ellington rhythm and the two saxes in ensemble. Carney has a short straight alto passage. The familiar Without A Song comes with a slight bounce through excellent solos by Carney (baritone) and Rex's muted cornet.

ARTIE SHAW Vi 27230
and his Orchestra

STAR DUST
TEMPTATION

TOMMY DORSEY Vi 27233
and his Orchestra

STAR DUST
SWANEE RIVER

Are there still any collectors who hunt up all available versions of the Carmichael classic? If so, they'd better get up a buck each: here are two more. Mr. Shaw's Star Dust features Shaw on clarinet; Mr. Dorsey's features Mr. Dorsey's trombone.

Jokes aside, the Shaw version, except for a bit of Hollywood toward the end, sounds good. It's a good swing version, featuring some of Billy Butterfield's grand-toned horn as well as pleasant Shaw doodlings. The Dorsey Dust, by contrast, is strictly commercial; vocal by Sinatra and the Pied Pipers, etc.

Reverses: on the Dorsey, a nice enough arrangement of Swanee River by Sy Oliver. If that's Mr. Berigan on trumpet, it's nothing to shout about. On the Shaw: Temptation, also swung lightly. The strings aren't offensive.

Blues Records

WALTER DAVIS	Four Feet Eleven
BB 8574	Hello Blues
TAMPA RED	Baby, Take A Chance
BB 8575	What Am I Going To Do?
SONNY BOY WILLIAMSON	War Time Blues
BB 8580	Dealing With The Devil

Anyone who is not yet acquainted with Walter Davis' very charming blues singing and piano playing couldn't do much better than begin with Davis' latest coupling. Both sides are simple blues, typical of Davis' original style.

Another side of Davis appears on an even better record by Sonny Boy Williamson, who is accompanied by himself on harmonica, Davis' piano and a washboard. I Been Dealing With The Devil is specially meaty and lively blues; Sonny Boy, who sings with humor, reports:

> "Well now, I got the meanest
> woman, the meanest woman you
> most ever seen,
> She sleep with a ice-pick in
> her hand, man, and she fights
> all in her dream;
> I'd sooner be sleeping with the
> devil...
> My woman don't love me no more."

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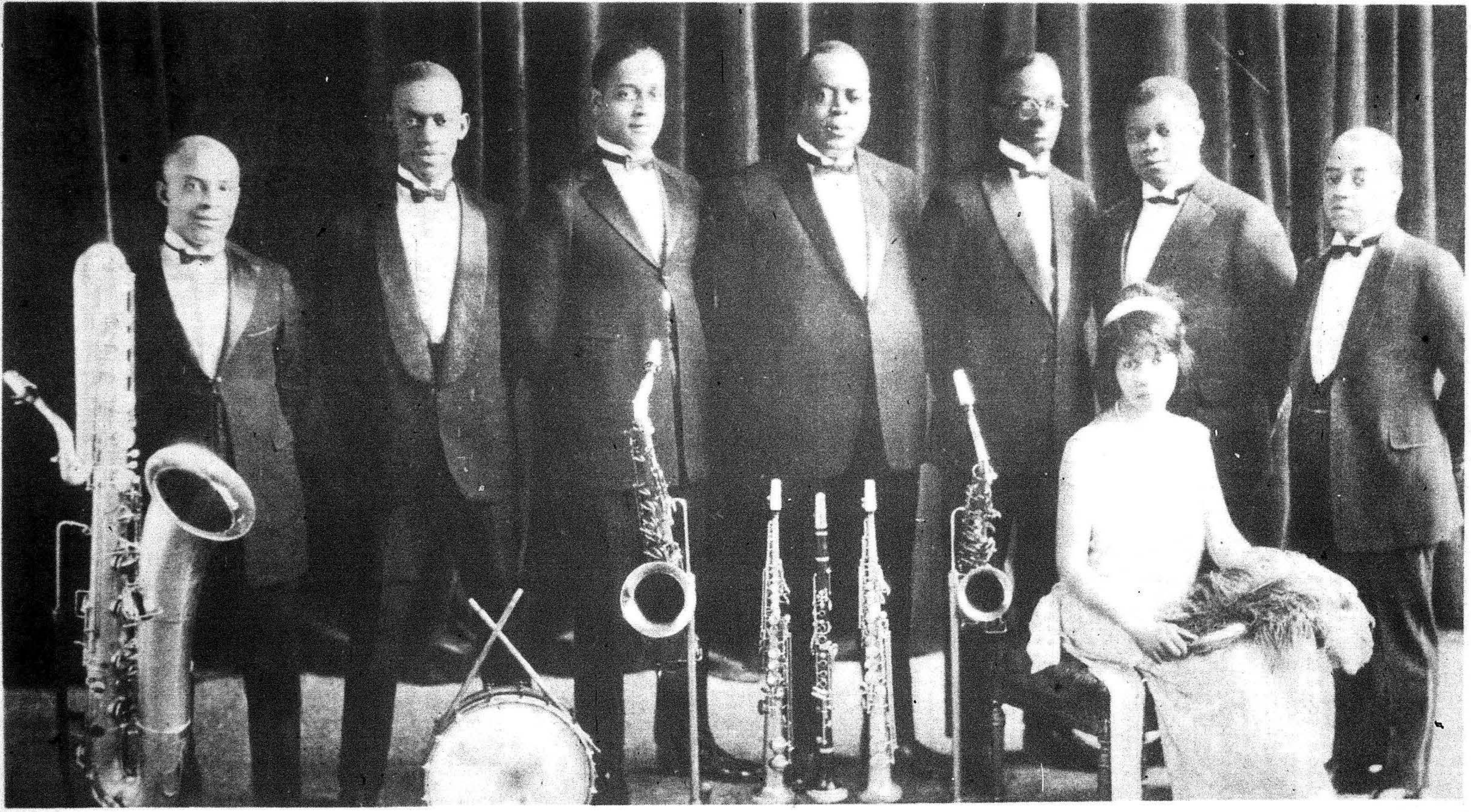

AN UNPUBLISHED PHOTOGRAPH OF KING OLIVER'S CREOLE JAZZ BAND, 1924.

Left to right: Charlie Johnson, bass sax; Cliff "Snags" Jones, drums; Buster Bailey, clarinet and sax; Joe Oliver; Zue Robertson, trombone; Louis Armstrong; Lil Hardin, piano; Rudy Jackson, clarinet and sax. Photo courtesy of Local 308, A. F. M.

COLLECTORS' ITEMS

PUNCH NOT ON DOCTOR JAZZ

Punch Miller did not play trumpet on Jelly Roll Morton's Victor record of Doctor Jazz.

In the December 15 Down Beat's "Hot Box" column, George Hoefer Jr. quotes Punch as having said he played on Doctor Jazz and other Victor sides made at the same session (Jelly Roll Blues, Someday Sweetheart, Grandpa's Spells, Cannonball Blues). Since these records feature George Mitchell's clearly recognizable horn, the information was received with a grain of salt.

To pin the story down, however, we asked our Chicago representative Wes Neff to check up. A telegram from Neff, received as we went to press, reports that Punch made records with Jelly Roll on Okeh or Autograph; according to Punch, he didn't say he made Doctor Jazz on Victor.

Be that as it may, the important thing is to scotch the story, at once, that Punch is on the Victor Jelly Rolls. He isn't. For further information, see George Beall's article in this issue, and more data on Punch's recordings to come later.

BECHET AND NOONE DISCOGRAPHIES

George Blaine of North Hollywood, California, sends a curious correction for John D. Reid's Sidney Bechet discography.

The master number of Uncle Joe, by Grant and Wilson (Decca 7500 -- see Nov. 22 issue, page 18), Blaine writes, is 63873. The number 63875 is printed on the label, but 63873 is pressed on the record.

63875 is the master number of Toot It Brother Armstrong. Some copies of the latter were evidently pressed up, because of the label mistake. Mr. Blaine has one: the label reading Uncle Joe by Grant & Wilson; but on playing the side it turns out to be Toot It Brother Armstrong, sung by Trixie Smith.

Mr. Blaine adds that he has his doubts about the Mamie Smith Okeh 4926; it just doesn't sound like Bechet to him, he says.

And George Beall has one addition each for the Noone and Bechet discographies. Noone plays clarinet on Lillie Christian's Okeh 8536, My Blue Heaven (82046) - Miss Annabelle Lee (82047), Beall informs us. The label states merely clarinet and guitar accompaniment, but Noone is unmistakable, playing a full chorus on each side.

For the Bechet discography: the Get Happy Band's Junkbucket Blues (140773) - Harlem's Araby (140774) on Columbia 14091, Mr. Beall says, features Bechet on soprano sax; he leads the ensembles and takes long solos on Araby, and plays a few breaks on the other side.

LOUIS ARMSTRONG - TROMBONIST

It's high time to put this rumor down in print. Louis Armstrong plays a trombone accompaniment for Maggie Jones on Early Every Morn (140193), Columbia 14059.

The reverse of the record, If I Lose Let Me Lose, is a well-known Armstrong cornet accompaniment.And Early Every Morn is only two master numbers away from the famous Good Time Flat Blues (140191). The trombone on Morn has no characteristic Armstrong touches - it sounds very much like Big Green, but more refined and somewhat less confident. This item is said to be vouched for by Floyd O'Brien, who used to learn trombone tricks from the Poppa and was told by Louis himself that he made this side.

JAZZ CLASSICS

Bluebird Reissues

(Continued from Page 11)

Astoria sides. They move a bit deliberately, not without mistakes and some very sloppy all-in playing. The recording balance is quite poor. But the things worth hearing are still there -- Collins' horn, Arodin's exciting clarinet, Jones' mellow tenor and relaxed, meaningful music. *Damp Weather* begins with an ensemble full of breaks by Arodin and Collins, and goes into an alto solo by Purnell. Solos by Collins and Jones, following in succession, have both power and charm. Sidney Arodin, playing over neat banjo chords, recalls one of the oldest blues ideas in an excellent chorus. Banjo and Robichaux' Mortonish piano share a chorus, following which the whole band comes in for the conclusion.

Tip Easy is slower and better -- a blues, full of traditional phrases. After an ensemble introduction (hampered by poor engineering) the alto takes a chorus in good style. Collins' cornet chorus is in middle register, with a broad tone and sweeping phrases, rolling over Robichaux' fine backing. After Jones' tenor solo Arodin comes in with a savage bite for a fine blues chorus. Robichaux, after rolling the chords behind him, plays a solo which reminds one more than ever of Jelly Roll. The last ensemble is a bit ragged, with the saxes too prominently recorded. Collins comes down from high register with a blues figure which proves his dependence either on Louis Armstrong or on Louis' own sources.

NEW ORLEANS RHYTHM KINGS 10956

SHE'S CRYIN' FOR ME
EVERYBODY LOVES SOMEBODY BLUES

Paul Mares, cornet; Santo Pecora, trombone; Charlie Cordella, clarinet; Red Long, piano; Bill Eastwood, banjo; Chink Martin, bass; Leo Adde, drums.

This coupling, recorded in March, 1925, is probably the last recorded work of the famous New Orleans Rhythm Kings -- certainly so if it was made after the four Okeh sides, as seems likely. Unlike the Okehs, unfortunately, it suffers from the absence of the Rhythm Kings' greatest glory -- their clarinetist, Leon Rappolo. In his place there is Charlie Cordella, better known as a saxophone player, whose clarinet (in spite of definite Dodds and Rappolo influences) sometimes sounds like a corny tenor sax.

The rest of the band is good; and both sides have some of that easy rock that the best N.O.R.K. records show. Starring, in Rap's absence, are cornetist Paul Mares and the band's second fine tail gate man, Santo Pecora.

Everybody Loves Somebody isn't much of a tune. Mares' lead in the long opening ensemble is excellent. Cordella's clarinet solo is followed by another ensemble and some fine, lazy Pecora growling. *She's Cryin' For Me*, a much superior tune, has much more swing. The star position goes to Mares, who plays a short open solo with a fine tone, leads the ensemble and follows with a muted solo chorus. Cordella's solo, rather weak, precedes an ensemble in which trombone plays the lead. The final ensemble drives hard over Pecora's bicycle-horn trombone.

Not a very important record; but still a notable reissue, because it becomes an easily obtainable example of the rarely recorded early white jazz of New Orleans.

LITTLE BROTHER BB 10953
Piano solos

CRESCENT CITY BLUES
SHREVEPORT FAREWELL

Collectors will welcome the reissue of two more of the rare piano solos recorded in 1936 by Little Brother Montgomery (Little Brother's third solo, *Farish St. Jive*, was made available again last year).

Little Brother, reported to hail from Shreveport, La., is one of the most accomplished of the later blues piano men. It's a mistake to call him a "boogie woogie" player; he is primarily a blues singer and pianist -- whose piano style is largely developed to accompany his own singing. In solo work he expresses a wide variety of influences, none of them unduly sophisticated. But Little Brother is not a "low-down" blues man like Cripple Clarence, for instance. His style has a great deal of delicacy and nuance, none of Lofton's primitive violence.

Crescent City Blues is a slow, easy blues with much variation in the bass and a typical "stop" near the end of each chorus. The variations are both interesting and witty; two passages with a walking bass are delightful, as is the surprise ending. Shreveport Farewell is a fast, raggy piece with interesting melodic development.

McKINNEY'S COTTON PICKERS 10954

MILENBERG JOYS

Langson Curl, Buddy Lee, trumpets; Cuffee Davidson, Claude Jones, trombones; Don Redman, Milton Senior, George Thomas, Prince Robinson, saxes; Todd Rhodes, piano; Dave Wilborn, banjo; Bob Escudero, bass; Cuba Austin, drums.

I WANT A LITTLE GIRL

Rex Stewart, Joe Smith, John Nesbitt, trumpets; Cuffee Davidson, Quentin Jackson, trombones; Don Redman, George Thomas, Prince Robinson, saxes; James P. Johnson, piano; Dave Wilborn, banjo; Billy Taylor, bass; Cuba Austin, drums.

This reissue augments the number of available McKinney records with one of the band's oldest sides and one of their later, more commercial waxings -- both, if I'm not mistaken, arranged by Redman.

The recording line-ups of this band have never been thoroughly cleared up, and I am fairly certain that the personnels given above (reprinted from the Bluebird labels) require checking. The exciting trumpet soloist on Milenberg Joys (recorded in July, 1928) must be John Nesbitt, whose powerful talent distinguished many of the early McKinney discs in spite of Redman's arranging ideas. Paul Eduard Miller, who is better qualified to speak about the Cotton Pickers than I, lists Curl and Nesbitt on trumpets, and Jones as the only trombonist, in his McKinney discography (Down Beat, Nov. 1, 1939); and Delaunay accepts the correction in his 1940 edition.

Besides Nesbitt, Milenberg has interesting playing by Jones, Robinson (clarinet and tenor) and Redman (alto). As a whole the side is mediocre, realizing few of the possibilities of the tune. I Want A Little Girl, recorded two years later, scored by the attractiveness of the tune rather than by its performance. The opening trumpet solo, muted and sentimental, is usually credited to Joe Smith. Robinson's clarinet weaves behind the George Thomas vocal.

PAUL WHITEMAN BB 10957
and his Orchestra

NOBODY'S SWEETHEART NOW
AIN'T MISBEHAVIN'

Featuring Jack Teagarden, vocal and trombone solo.

These two sides were recorded in 1935, after Teagarden had been misplaced in the Whiteman organization for two years. He sings and plays in his own style on both sides, fighting against the heaviness of the accompanying outfit. The style is there, but the spirit is not. For T. collectors only.

BENNIE MOTEN BB 10955
and his Kansas City Orchestra

LAFAYETTE
NEW ORLEANS

Joe Keyes, Dee Stewart, Oran "Hot Lips" Page, trumpets; Dan Minor, trombone; Eddie Durham, trombone and guitar; Eddie Barefield, Jack Washington, Ben Webster, saxes; Bill Basie, piano; LeRoy Berry, guitar; Walter Page, bass; Willie MacWashington, drums.

Bluebird finally reissues one of the most famous of all Bennie Moten's records. These sides were made at the same time as Milenberg, Blue Room, etc., and share their exciting qualities. Like the early Basie band, Moten's group at that time played the hottest kind of big-band jazz. Lafayette in particular is tremendously forceful. Walter Page's bass pounds throughout; chopped sax figures, and Ben Webster's amazing tenor sax, build up the tension for Lips Page's growl solo. The rest is ensemble: brasses and saxes working separately in groups; except for solo spots by Basie (still in the Waller vein) and Eddie Barefield's fast, reedy clarinet. New Orleans is the Hoagy Carmichael tune in a good performance with James Rushing singing, more Page trumpet and Webster showing the Hawkins influence even more clearly.

JOHNNY DODDS' BB 8549
Washboard Band

BUCKTOWN STOMP
BLUE WASHBOARD STOMP

Natty Dominique, trumpet; Roy Palmer, trombone; Johnny Dodds, clarinet; Jimmy Blythe, piano; Johnny Lindsay, bass; Jimmy Bertrand, washboard.

This is not one of the latest Bluebird reissues, but an earlier one (on the race list) which has just been received for review. I want to give it special recommendation because of the unfortunate reviews it received in other columns; Bucktown Stomp especially is one of the best of Dodds' Victors.

Neither recording date nor personnel is given on the label of this reissue. I can supply the former -- July 6, 1928 -- since these sides were made at the same session as Weary City and Bull Fiddle Blues, already reissued on Bluebird 10239. As for the line-up given above, it represents merely my guess. Dominique and, of course, Dodds, are certain; Roy Palmer is known to have played on some of Dodds' Victor sessions.

Both sides are excellent examples of the fine jazz musicianship of the combinations Johnny Dodds assembled to record under his own name. Natty Dominique may not be the world's greatest trumpet player, but his sharp muted tone and New Orleans blues style fits Johnny's clarinet perfectly. Johnny's own playing here is wonderful; entirely relaxed, and with an entire-suitable combination, he wails the blues in a truly unforgettable way.

Bucktown Stomp is a medium tempo blues, beautifully constructed and played. The first two choruses are ensemble led by Dodds; or, if you prefer, a Dodds solo admirably backed by Palmer and Dominique. The latter's mournful open horn, with the characteristic dragged notes, is perfect support for Johnny. The third chorus is an unobjectionable piano solo. Then comes a superb trombone chorus, a sobbing clarinet passage, and a very hot muted trumpet solo. Dominique leads the closing ensemble. The conclusion, like the beginning, consists of two chords by the band, with a Dodds break between them. This record is so good it might well be known as simply "Bucktown" -- just as every one knows what "Courthouse" is. The reverse is a faster, stompy piece with some fine ensemble jazz, and more wonderful clarinet playing.

Columbia Reissues

(Continued from Page 11)

In this period Louis was still very New Orleans; he plays Boyd Atkins' jive tune on a big-toned cornet, full of blues atmosphere. The opening ensemble swings incredibly on the pivot of Ory's trombone; Louis follows with a short solo of beautiful husky undertones, and Johnny Dodds (rather poorly recorded) plays a weak bit. Louis' marvelous vocal, with its famous scat chorus, is supported only by St. Cyr's sensational banjoing. The last chorus begins a little feebly with Ory and Dodds, then smashes out when Louis comes back in on cornet. This is one of the Hot Five sides on which Louis' support is not entirely adequate — which makes his own magnificent talent stand out all the more.

Potato Head Blues, S.O.L. Blues and Twelfth Street Rag were all recorded within a few days of each other in May, 1927, by Armstrong's Hot Seven: the same basic group, with Pete Biggs (tuba) and Baby Dodds (drums) added. Potato Head is justly famous: a fast blues on which Louis, Ory and Dodds play overwhelming music. The beginning is merely fine, typical Hot Seven ensemble; Louis a bit more confident and more fully controlled, Dodds with a bigger tone and fuller ensemble performance. After the ensemble Louis plays a magnificent solo chorus, beginning with a high stab and running through breathless, economical phrases. Johnny Dodds manages to follow this without a letdown; then a banjo break and Louis' breathtaking stop-time solo, really a series of savage breaks. When the rhythm hits four beats again, Ory and Dodds are behind Louis with even greater fervor, and the ride-out is matchless.

The reason why S.O.L. Blues was never released is obvious. Recorded a few days before the celebrated Gully Low, it is a slightly slower version of exactly the same blues -- the main difference being that Louis sings only one chorus, and that one different from either of the Gully Low choruses. It's not as exciting or as nearly perfect as Gully Low; but forgetting the comparison, a wonderful record. The form is identical: fast opening ensemble, Dodds solo changing to half tempo and playing the blues in memorable fashion. Then Louis' vocal, another Dodds blue chorus, this one in low register; and the five shattering descents by Louis which lead into the moving finale.

Twelfth Street Rag won't take a place among Louis' greatest works; but it's fascinating to hear Armstrong, Ory and Dodds describe an entirely new conception of that remarkably corny tune. It's slow, and Louis' long opening solo slashes the theme into an effective blues. Ory fails: the beginning of his solo sounds like a merry-go-round in labor; but Dodds, leaving the melody entirely, improvises beautifully on the chords. The end is ensemble, with Louis playing the Twelfth Street triplets in double time to increase tension.

In the next side chronologically, Squeeze Me (June, 1928) we find an entirely new combination, still called the Hot Five: Louis, with Earl Hines on piano and Zutty Singleton playing drums. So much is fine, but the other men: trombonist Fred Robinson, reed man Jimmy Strong and banjoist Mancy Cara, borrowed like Zutty from Carroll Dickerson's orchestra, aren't up to the standard. This combination (called the Savoy Ballroom Five when Redman was added on alto) made some wonderful records; but few of them have the freshness and drive of the early Hot Fives.

The difference is apparent at once in the ensembles of Squeeze Me; but it balances against Louis' always changing tone: now gloriously round, full, singing through his mildly plaintive solos. Hines' short solo indicates his genius: the perfect chords in the left, the intensely hot effect of the right hand's broken rhythms and crisp attack.

Save It Pretty Mama and No One Else But You were recorded (December, 1928) by the full Savoy Five, Redman and all. Both are classics. Louis breaks up the melody in the lead of the former, and Hines takes it for a fantastic chorus. Then a Redman alto chorus which I have always objected to: it has a silly bounce. Louis' vocal (compare it, for example, to S.O.L.) is backed by Hines, who leads into the final ensemble with a powerfully imagined upward run. No One Else But You has always been one of my favorite Armstrongs of this period; the three great men in the band outdo themselves. After Hines hits the fast pace, Louis leads a short arranged passage and then takes off in a feverish solo, with Zutty's cymbal ringing behind him. After Louis Hines takes over again, tricking the beat in ingenious manner; he backs Louis' vocal chorus delightfully, and picks up afterward for a solo.

The eighth side in the album is a special, recorded in March 1929 with an unusual pick-up orchestra: Knockin' A Jug, with Louis, Jack Teagarden, Happy Caldwell (not Cauldwell), Joe Sullivan, Eddie Lang and Kaiser Marshall. A second side, I'm Gonna Stomp Mr. Henry Lee, was made at this session but never issued, and the master seems to have been irretrieveably lost. Knockin' A Jug is not better than the earlier Armstrongs, as too many people think, but as good (at most) in a different way. No ensembles here: merely a succession of blues solos against the loud patterns of Marshall's drums. The latter are a bit sloppy at times, which -- besides the weak and under-recorded piano solo -- explains our hesitation to call the record an all-time champion. But Jack Teagarden's two solo choruses, full-voiced and emotional, rank with his very best playing; Kaiser Marshall snaps out an old riverboat drum-beat behind him with tremendous effect; Eddie Lang's quiet, melancholy guitar solo is very touching; and Caldwell plays excellent, reedy tenor. When Louis comes in, we recognize in him the full-fledged virtuoso: world-conquering, obliterating the previous solos with a torrential outburst, ending in a perfect unaccompanied conclusion.

Ory's Creole Trombone and The Last Time, issued on a single disc, were both recorded in September, 1927, by the Hot Seven. The first side is the same tune Ory waxed with his own band in 1922 for Nordskog and Sunshine; and on the Armstrong record he plays, the same kind of trombone: grunting, wheeling, novelty stuff. If you don't mind that (I don't) the rest of the record is fine, with Louis leading the band and the tune through some interesting changes. The Last Time is an old popular tune, with Louis singing. It may be due for a revival; the recording's excellent.

SEASON'S GREETINGS!

JAZZ INFO
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AFTER JANUARY 1 OUR ADDRESS WILL BE :

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READERS' COMMENTS

New Haven, Connecticut...

To mine own woist enemy I wouldn't do it - perhaps I should leave bad enough alone, but why was my little commentary on the unissued Armstrongs entitled "How I Found, etc."?

It was written because I thought someone might want to know a little about the panics that go on behind the scenes, but the headline seems to make it an arrogant boast. After all, I never fired Bix.

Maybe I'm taking it too hard, but I was embarrassed to the gills when that "How I Found" hit me in the face. Anyway, the big thing is that the records are where every Kline, Russell, and Panassie can get at them. And that includes six-year-old tots who are going to start getting their kicks ten or fifteen years from now.

I wonder if your readers ever think of that angle. It's what counts.

George M. Avakian

P. S. - The Oliver reissues are a marvelous idea. Enclosed please find one buck.

Worcester, Massachusetts...

I'm inclined to agree ever so slightly with Mr. Venables when he says the white jazzmen aren't mentioned frequently enough, although personally I can't get too much on New Orleans style. I feel that now is the time to compile all the stories of the New Orleans era before sources of information disappear entirely. How about trying to find room, when possible, for some of the other important eras, though?

Why do people like Mr. Hall of Berkeley read J.I., anyway? Seems to me he's the one who doesn't know what it's all about. You should have told him to wrap his head in a Metronome or Down Beat before soaking it.

Hope JAZZ INFORMATION will continue improving. We'll have something if it does.

William Thomas

Newark, New Jersey...

JAZZ INFORMATION is a great aid to the jazz novice. Occasionally, however, it is very confusing.

Your writers do not consider the clarinet work of Benny Goodman good jazz. Yet in recent interviews with outstanding jazz personalities, the musicians interviewed have named Goodman their favorite instrumentalist. Claude Jones and Jack Teagarden have expressed their preference for Goodman. Fate Marable's ideal musician is Goodman. "Disconcertingly" Edmond Hall's favorite clarinet player is Benny Goodman.

Why do these so-called real jazz musicians rank Goodman so high? Please tell me why I should dislike Goodman. I appreciate Noone, but despite what Panassie says, I feel that Goodman is as good, if not better.

Boris Kwaloff

(EDITORS' NOTE: The last thing we want to do is to dictate tastes. If Mr. Kwaloff likes Benny Goodman's playing, that's a privilege we willingly allow him; and not all our writers dislike Mr. Goodman. We recommend to Mr. Kwaloff, however, an article by Walter Sidney which will appear soon in JAZZ INFORMATION, and discusses thoughtfully the differences in attitude between jazz musicians and other listeners.)

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